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preceding acts, but it is clear from the letter of December 4 and a comparison of the play with the draft, that Colman should be given credit for much of the ground-work. Because of its connection with Act V, we may assume that the scene in which Melvil rallies Lovewell for his nocturnal wanderings is due largely to Garrick.

Further than this we cannot go. It would not be safe to assume that every departure from Colman's early plan is traceable to the superior stagemanship of Garrick. Act V, it is true, is the best act in the play, but Garrick was always at his best in short flights. Unlike Colman, he had not written any long original plays: he delighted in sketches, in re-workings, in short adaptations. Yet in spite of these facts, in those portions of the play where there has been a definite shifting of scenes for dramatic effect, it is probable that Garrick's brain, if not his pen, was the determining factor in the change.

JOSEPH M. BEATTY, JR.

Goucher College.

JUAN DE LUNA'S *LAZARILLO* AND THE FRENCH TRANSLATION OF 1660

In Dr. Chandler's bibliography of romances of roguery, he cites among the early editions in French of the *Lazarillo de Tormes* one dated "1660, Paris, Cotinet (Luna's)."¹ The title-page of this edition reads: LA VIDA DEL (sic) LAZARILLO DE TORMES, y de sus fortunas y adversidades. LA VIE DE LAZARILLE DE TORMES, Et de ses infortunes & aduersitez. Reueuë & corrigée par H. DE LUNE, natif de Castille, Interprete de la Langue Espagnolle. Et traduite en François par L. S. D. A Paris, Chez ARNOVD COTINET, rue des Carmes, au petit Jesus. MDCLX.

The Spanish text, which, according to the title-page, purports to be Luna's emended version of 1620, is printed on the left-hand pages of the book, the French rendering appearing opposite, on the right-hand pages. That the Spanish text as it appears here is the original from which the French translation was made is evident from the exactness with which the two correspond. But

¹ F. W. Chandler, *Romances of Roguery*, New York, 1899, part I, p. 406.

that it is not, in Part I, the text of Juan de Luna's version, the following comparison will show. Out of a large number of discrepancies, a few of the most striking selected from the first pages of *Tractado Primero*, are here set forth.

TEXT OF 1660 EDITION

Cuenta el Lazaro su vida y *quien era su padre*. (Sub-title.)

Pues sepa V.M. ante todas cosas, que (p. 10).

...los llama bienaventurados (sic) (p. 12).

...metiase a guisar (p. 14) (AN).

...y limpiaba la ropa (p. 14).

...ella y un hombre Moreno (p. 14).

...aquillos (sic) que las bestias curauan (p. 14).

...vinieron en conocimiento. (p. 14).

...entraua se en la casa. (p. 14).

Yo al principio de su entrada pesaua me con el, y auia le miedo viendo el color y mal gesto que tenia: (p. 14).

...mas de que vi que (p. 14).

...mi madre vinose a darme (p. 14).

...huya del con miedo para mi madre (p. 16).

Respondiendo el riendo, (p. 16).

... (que assi se llamaua) (p. 16).

...y hecha pesquisa (sic) (p. 16).

...porque el vno hurra (sic) de los pobres (p. 18).

...y para ayuda de otro tanto (p. 18).

...como niño respondia y descubria quanto sabia con miedo; (p. 18).

...servir a los que al presente biuian en el meson (p. 18).

(No chapter division.) (p. 20).

TEXT OF LUNA'S EDITION

En que Lazaro cuenta cuyo hijo fue.

(Omitted.)

...llama a los tales bienaventurados.

...pusose a guisar

...y a labar la ropa

...ella y un negro

...los que en la cauallerica seruian

...trauaro (sic) estrecha amistad.

(Omitted.)

...al principio pesaua me dello por el miedo que del tenia viendo su color, y mal gesto:

...mas quando vi que

...mi madre me dio

...huya del de miedo y temor

...: el riendo le llamo

...que assi se llamaua el negro

...y hecha pesquisa del caso

...si vno hurta a los pobres

(Omitted.)

...como niño con el miedo descubria, quanto sabia

...servir al meson

CAP. SEGUNDO Como Lazaro se puso a servir, y a destrax vn ciego.

...ella me encomendo a el (p. 20).	...ella sin dificultad me puso con el
...que ella confiaua ei Dios (p. 20).	...que confiaua en Dios
...me <i>tratasse</i> bien (p. 20). (AN.)	...me <i>tratasse</i> bien
...pareciendole a mi amo (p. 20).	...donde pareciendole
...a su contento (p. 20).	...segun su deseo
...y ambos llorando (p. 20, 22).	...que llorando con mi
Y assi me fuy para mi amo, que esperandome estaua. (p. 22).	...Y assi me fuy a donde mi amo esperandome estaua.
...y llegando a la puente, esta a la entrada della un animal (p. 22).	...a la entrada de cuya puente esta un animal
Y el ciego mando me que legasse cerca del animal y alli puesto me dixo: (p. 22).	Y mandome el ciego llegase cerca del, y haziendo lo, me dixo:

The italics in the foregoing quotations are points at which a slight difference is noted between the Spanish text given by L. S. D. and the text of the first edition as restored by M. Foulché-Delbosc.² Five or six more of the same kind, mostly differences of spelling, are to be found in the pages from which these quotations are taken. But, with these exceptions, the text corresponds exactly with that of Foulché-Delbosc. On the other hand, these thirty quotations, taken from the first seven pages only of the translator's text, can be multiplied many times in the rest of Part I, and show so great a variance as to make it evident that the translator did not use Juan de Luna's version.

The text under consideration shows the following further differences from the Luna text: The Prologue is entirely wanting; and the chapter divisions and sub-titles peculiar to the Luna version are all omitted. The chapter on Lazaro's friendship with certain Germans, which forms the concluding chapter of nearly all the editions of the original text from 1561 on, is also the last chapter of Part I of this edition.

Part II of the translated text is undoubtedly Juan de Luna's. It may be this that accounts for his name on the title-page.

ARTHUR ST. CLAIR SLOAN.

The Ohio State University.

² *La Vida de Lazarillo de Tormes, Restitución de la edición príncipe*, por R. Foulché-Delbosc, Madrid, 1900.